

SHINING TIME STATION

EPISODE #1
"A PLACE UNLIKE ANY OTHER"

Working Draft
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From characters and series storyline
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SHINING TIME STATION
EPISODE ONE

(STACY AND MATT ENTER FROM THE PLATFORM. THEY PAUSE TO TAKE IN THE SCENE. THERE'S A LOT TO SEE. ITS DEFINITELY GOT CHARACTER AND THERE'S SOMETHING ELSE... SOMETHING, DARE WE SAY, ENCHANTED ABOUT THE PLACE.)

STACY

Well, here it is. Shining Time
Station where I'm working...And
believe me, it's not like any
other place you've ever been...So
what do you think?

(MATT IS INTERESTED BUT A BIT BEWILDERED BY IT ALL.)

MATT

Aunt Stacy.

STACY

There's the information desk...

(CUT TO DESK.)

STACY

...this is where the folks come to
find out what time the trains run
and where the trains are headed.

(MATT AND STACY COME INTO THE SHOT.)

STACY

Do you think you'd like to work
behind that desk? Get in there
and let me see what you look like.

(MATT GOES BEHIND THE DESK. JUST THE TOP OF HIS HEAD IS
VISIBLE.)

STACY

...step around here.

(THERE IS A BOX MATT STEPS ON AND ASCENDS A FOOT.)

STACY

That's more like it. I think
that's a pretty good fit.
Now...over here is the ticket
window...

(CUT TO TICKET BOOTH.)

STACY

This is where we sell the tickets
you need to get on the train.

(STACY AND MATT COME INTO THE SHOT.)

STACY

Let me see how you fit back there.

(MATT GOES INTO THE TICKET BOOTH. AGAIN ONLY THE TOP OF HIS HEAD IS VISIBLE, BUT THEN HE FINDS THE BOX TO STAND ON AND HE APPEARS BEHIND THE TICKET BOOTH.)

STACY

You grow into these jobs very
nicely. When you're in there,
you give people their train
tickets and they give you their
money. Think you can handle that?

] good line

MATT

I guess so.

→ pretend
performing
a ticket sale
develop this

STACY

Good. But come on out.

(MATT JOINS STACY. HE SPOTS ARCADE AREA AND HEADS TOWARDS IT.)

STACY

...Now over here is the waiting
area. This is where people can
sit while they wait for their
trains. They can sit here and
read, or twiddle their thumbs or
just stare down at their shoes.
OR...they can go over there...

(CUT TO ARCADE AREA. MATT IS ALREADY STANDING THERE.)

STACY

...To the arcade. Fun and
games. Movies and music.

(STACY COMES INTO SHOT.)

STACY

Say you don't want to stand around
in the waiting area, well you can
come right over here and play with
all these..

(MATT IS EXAMINING THE NICKELODEON.)

STACY

Look in there.

(MATT LOOKS INTO THE NICKELODEON.)

STACY

Now just crank the handle...

(STACY TRIES TO CRANK THE NICKOLODEON HANDLE BUT IT'S
RUSTED AT THE JOINT AND BREAKS OFF IN HER HAND.)

STACY

I guess it needs a little glue.

(STACY AND MATT GO TO INFORMATION DESK. STACY GOES BEHIND THE DESK AND OPENS DOOR.) FROM STACY'S POV: SHE & MATT SEES A LITTLE JUGGLER STANDING INSIDE THE DOOR PERFORMING HIS ACT.)

STACY
(taking it in her stride)

Oh, sorry wrong door.

(JUGGLER WAVES TO THEM. STACY/MATT DO DOUBLE TAKE AND LOOK AGAIN - JUGGLER WAVES AGAIN AS STACY CLOSES THE DOOR.)

STACY (CONT'D)
Well, the glue is around here
somewhere.

(STACY AND MATT LEAVE INFORMATION DESK AND WALK TOWARD THE MURAL.)

STACY
This is some station isn't it?

(MATT IS NODDING HIS HEAD IN GROWING AMAZED AGREEMENT)

MATT
But...

(SFX: LOUD TRAIN AND LIGHT EFFECTS
STACY PAUSES FOR NOISE TO END.)

MATT
(shouting)

But!

STACY & MATT
Not many trains stop here...right?

MATT

...Well sort of.

STACY

Well, that's why I'm here to fix
- make it shine again -
up this station and restore it to
its old self again. I've made
a good start but there's plenty
more to do. Will you help me?

→ Nobody will use the
station unless some
train stops here.

(MATT'S BEWILDERMENT HAS GIVEN WAY TO ACCEPTANCE.)

MATT

Sure. How?

Stacy

We're going to begin by cleaning
this painting...It's a beauty,
isn't it? It goes from here...

(THE CAMERA FOLLOWS HER)

STACY

...back here... across here and
ends over here

(SHE RETURNS TO THE START.)

STACY

It's a big job. We'll do a little
bit at a time.

(BUCKETS, SPONGES, ETC, ARE ON THE FLOOR. STACY AND MATT
WET THE BRUSHES AND BEGIN TO SCRUB THE MURAL)

STACY

Do you know what we need? We
need some music to work by...
Here, put this in the jukebox

(STACY GIVES HIM A NICKLE.
MATT GOES TO THE JUKEBOX AND DROPS IN THE NICKLE)

(CUT TO JUKEBOX INTERIOR: THE NICKLE ROLLS DOWN A ZIG-ZAG
AND TRIPS THREE SEPARATE LEVERS THAT IN TURN SNAKE THREE
DIFFERENT BEDS WHERE MEMBERS OF THE PUPPET BAND ARE
SLEEPING. THE PUPPET BAND WAKES UP, MUMBLING AND
GRUMBLING TO EACH OTHER.)

PUPPET #1
(yawning)

Uhh... I didn't get to bed 'till
late...

PUPPET #2

What time is it?

PUPPET #3

Anyone seen my sox?

(PUPPET #1 FALLS BACK IN BED. PUPPET #2 GOES OVER TO CAREFULLY EXAMINE THE NICKLE. THE PUPPETS HAVE A PASSION FOR COLLECTION NICKLES WITH DATES.)

PUPPET #2

It's a nineteen-eighty four.

(PUPPET #3 SHAKES PUPPET #1 AWAKE.)

PUPPET #3

Come on, wake up. We got to work.

PUPPET #1

Five more minutes... Five more
minutes...

(CUT TO MATT WITH A SURPRISED LOOK ON HIS FACE. HE TRIES TO PEEK DOWN INTO THE JUKE BOX TO LOOK THROUGH A CRACK. HE CAN'T QUITE MAKE ANYTHING OUT.)

MATT

Aunt Stacy! There are little
people in there talking to each
other.

STACY

Talk, talk, talk. They should
get on and play. They may be
little but they make a great
sound. Now come on and grab your
brush.

*good line
but premature*

(CUT TO INSIDE THE JUKEBOX. THE PUPPET BAND IS READY WITH THEIR INSTRUMENTS.)

PUPPET #2

What should we play?

PUPPET #3

There was a kid peeking down in
here, let's play something he'd
like.

PUPPET #1

Let's just play what we know.

PUPPET #2

Okay, one, two, three...

(MUSIC: BAND PLAYS NUMBER - ROCK RHYTHM)

(CUT TO MATT RETURNING TO HIS JOB AT THE MURAL. STACY IS SWINGING AND CLEANING TO THE MUSIC. MATT IMITATES HER. CUT IN BAND/RAILROAD VISUALS. THE MURAL IS GETTING CLEANER. THE SONG ENDS AND THEY BOTH GIVE THE BAND AND THEMSELVES A ROUND OF APPLAUSE.)

MATT

Are there really little guys in
there?

STACY

Matt, don't be too surprised by

STACY (CONT'D)

any of the things that go on at
this station. There's just
something about this place...

(STACY PICKS UP HER PAIL.)

STACY

I'm going to get some ^{clean} ~~fresh~~
water...

← opportunity to
say little line
she really added
it's a place unlike
any other.

(STACY EXITS.)

(MATT RESUMES WASHING. HE IS GOING OVER A SWITCHING HOUSE
ON THE MURAL.)

VOICE (V.O.)

Here... you missed a spot...

(MATT LOOKS AROUND. SEES NOTHING, RESUMES WASHING.)

VOICE (V.O.)

...it's right there. you missed
it.

(MATT LOOKS ALL AROUND AGAIN AND FINALLY REALIZES IT'S COMING FROM THE MURAL. HE MOVES CLOSER TO THE STATION HOUSE IN THE MURAL.)

VOICE (V.O.)

Right in this bottom window.

Where's your brush? Come on.

(MATT'S POV: A LITTLE MAN, MR. CONDUCTOR, IS TAPPING ON THE DIRTY PANE OF GLASS)

MR. CONDUCTOR

This one here. You did the others
so don't miss this one.

(MATT BRINGS HIS BRUSH UP TO THE WINDOW AND CLEANS IT)

MR CONDUCTOR

That's a good lad.

- how she glad and not sad.

(MR. CONDUCTOR OPENS HIS DOOR TO HIS STATION HOUSE AND COMES OUT.)

MR. CONDUCTOR

Can't do a job half way. What's
worth doing is worth doing well, I
say. And that goes double when
your washing my windows.

*myer looks from the
back window*

(MR. CONDUCTOR LOOKS OVER THE WORK)

MR. CONDUCTOR

Well done, lad. What's your name?

MATT
(stammering)

Matt... Mathew...Matt

MR. CONDUCTOR

Or is it: Mathew Matt Mathew?

— more word play!

Well, you're a good worker. You
know who'd like you? My friend
Thomas.

MATT

Does Thomas live in there with you?

MR. CONDUCTOR

Dear me, no. Thomas is a steam

engine and he lives on the island

but from here you can see him —
of Sodor....You are interested

in trains aren't you?

MATT

Yes sir.

MR. CONDUCTOR

Splendid, then I'll tell you a
story about my friend Thomas...
you do like stories, don't you?

MATT

Oh yes.

(FADE INTO THOMAS EPISODE #1)

MR. CONDUCTOR (V.O)

Good... Thomas is a tank engine
who works at a big station...

(FADE INTO NARRATION OF THOMAS EPISODE.)

(FADE BACK TO TRAIN STATION. MR CONDUCTOR MAKES BRIEF
REFERENCE TO THOMAS EPISODE #1 WHICH WE HAVE JUST SEEN. HE
THEN LOOKS AT HIS VEST POCKET WATCH.)

MR. CONDUCTOR

Whoops, I must be going. And you
probably have to get back to
work. Good-bye Matt. Speak to
you soon again. Don't forget
those corners.

(MR. CONDUCTOR GOES BACK INSIDE THE SWITCHING STATION AND
CLOSES THE DOOR. MATT TRIES PEEKING IN THE WINDOW AFTER
HIM. TRIES THE DOOR. BUT THERE IS ONLY THE PAINTED
HANDLE.)

(STACY ENTERS.)

MATT

Aunt Stacy, there's a little man
who lives in here. IN the
wall!... He's about this big

(MATT DEMONSTRATES BY HOLDING UP HIS HANDS.)

STACY
(distracted)

Oh dear, I haven't met him
yet. Well, maybe you should
stop cleaning the mural for the
time being. In case there are
any more little people waiting to
come to life. ~~The new engineer~~
~~might not understand it.~~ You know
how grown-ups can be sometimes.

MATT

Okay.

STACY

Ah, here he is now.

(ENTER HARRY WITH HIS GRANDDAUGHTER, ^{Polly}TANYA. TANYA IS
CHEWING GUM AND BLOWING BUBBLES, HARRY APPEARS STANDOFFISH
AND RESERVED.)

STACY

Hello, I'm Stacy Jones and this is
my nephew Matt.

(HANDS ARE EXTENDED AND SHOOK.)

HARRY

How do you do. This is my
granddaughter, Tanya. And my name
is Harry.

STACY

Well, welcome Tanya, welcome
Harry, to what we hope will be the
neatest train station on the
line. And we can sure use an
engineer of your experience.

(HARRY LOOKS AROUND. HE ISN'T BUYING HER FLATTERY.)

HARRY

Huummmmm...The railroad asked me
to drop in and have a look. I
haven't told them I'll take
the job yet.

STACY

Well, why don't I show you the
station.... Matt, why don't you
show Tanya around. We'll start
out here.

(STACY LEADS HARRY OUT TOWARDS THE PLATFORM. THE TWO KIDS STARE AT EACH OTHER. FINALLY MATT SPEAKS.)

MATT
(blurting it out)

You want to meet the little guy
who lives in the wall?

TANYA
(incredulous)

There's a guy who lives in the
wall?

MATT

No, really. He's about this big.

(TANYA MAKES A DOUBTFUL FACE. THEY GO TO THE MURAL.)

MATT

...Hey Mr. Mr. Conductor. Hello.
Come on out. Are you home?
Hello. Please come out.

TANYA

That's a picture. There's no
little guy in there.

MATT

Oh yes there is. And there are
little people in the Jukebox.

*but they wake a
big man*

(MATT LEADS HER OVER TO THE ARCADE. HE PEEKS DOWN INTO THE
JUKE BOX BUT HE CAN'T SEE ANYTHING. HE TRIES ANOTHER
ANGLE. NOTHING.)

MATT

Do you have a nickle?

TANYA

No.

MATT

They play when you put a nickle
in.

TANYA

I think it's just a record that
plays.

MATT

No, its little guys in there.

TANYA

You have a big imagination.

(TANYA SEES THE NICKOLODEON AND STARTS TO TURN THE BROKEN
CRANK. IT DOESN'T WORK.)

MATT

It needs glue.

(TANYA TAKES THE GUM OUT OF HER MOUTH AND STICKS IT TO THE CRANK, WHICH HOLDS IT TOGETHER LIKE GLUE. MATT IS IMPRESSED BY HER INVENTIVENESS. TANYA LOOKS INSIDE THE NICKELODEON AND BEGINS TO TURN THE CRANK.)

(MUSIC NUMBER: SONG THAT BEGINS BY INVITING TANYA TO OPEN HER MIND TO THE POSSIBILITIES OF NEW DISCOVERIES IN LIFE AND EXCITEMENT OF USING HER IMAGINATION.)

(HARRY AND STACY ENTER AT END OF MUSIC NUMBER.)

STACY

Well, what did you think? Is
this the type of place where you'd
be happy?

HARRY

Happy? Happy hummmmm... I don't
know about "happy". I'd have to
set up my shop. Don't
know where I'd do that...Maybe
over there...

*— maybe I'll stay
a week or 10 days*

(HARRY POINTS TO PASSENGER HALLWAY.)

HARRY

But people would be tramping
through it all the time.

STACY

No, no. Your shop is all set up.

(HARRY SHOWS SOME PLEASURE.)

HARRY

Where?

STACY

Right through that skyscraper.

(ALL FOUR GO OVER TO THE SECTION OF THE MURAL WITH THE SKYSCRAPER.)

STACY

Right in here.

(STACY OPENS THE SKYSCRAPER DOOR IN THE MURAL WITH A FLOURISH.)

(INT WORKSHOP: HARRY LEADS THE GROUP INTO THE WORKSHOP. HE IS STARTING TO GET THE LOOK OF A CHILD ON CHRISTMAS MORNING. HE PLACES HIS TOOL BAG ON THE WORKBENCH AND CIRCLES THE ROOM TAKING IT ALL IN, TOUCHING DIFFERENT OBJECTS.)

HARRY

My own room...I never had my own
work room before. I always had to
share.

(MATT GOES TO THE WORKBENCH AND STARTS TO LOOK IN HARRY'S BAG.)

HARRY

No, don't touch that, son. Those
are serious tools.

(MATT BACKS AWAY, HARRY CIRCLES AGAIN, GROWING MORE
POSSESSIVE OF THE PLACE.)

HARRY

This...this can do nicely

(MATT, IN TRYING TO GET OUT OF HARRY'S WAY, GETS INTO
HARRY'S WAY)

HARRY

Whoops, be careful there, son.

Don't stand there

where? why?

(MATT BACKS OUT OF THE WORKSHOP; LEAVING HARRY AND STACY
TALKING. HE LOOKS AROUND FOR SOMETHING TO DO AND DECIDES
TO GO BACK TO THE MURAL, FEELING A BIT UNWANTED. HE
RESUMES LOOKING IN THE WINDOWS. DOESN'T SEE ANYONE)

MR. CONDUCTOR
(V.O.)

The windows are still pretty
clean if you've come back to wash
them.

(MR. CONDUCTOR IS STANDING OUTSIDE THE SIGNAL HOUSE.)

MATT

Where did you go before?

MR. CONDUCTOR

Railroad work takes me everywhere,
Matt. You don't spend a lot of
time in one place. A travelling
business, it is. I was off
spending some time with Edward.

MATT

Who's Edward?

MR. CONDUCTOR

You don't know Edward! Of course
you don't know Edward. You didn't
know Thomas so how could you know
Edward? I know what, I'll tell
you a story about Edward.

(FADE INTO THOMAS EPISODE #2, FADE OUT OF THOMAS EPISODE
#2.)

MR CONDUCTOR

...and the very next day, he did
get a new coat of paint.

(CUT TO STACY, HARRY AND TANYA COMING OUT OF THE WORKROOM
AND PAUSING TO SEE MATT NODDING HIS HEAD TO THE MURAL.)

← *Comment
about episode
by matt*

MATT

And did they paint him blue?

HARRY

He's talking to the wall, isn't
he? Is he alright?

(STACY IGNORES THE OBVIOUS.)

STACY

Oh yes... He's fine.. Matt! Come
on over here.

(MATT COMES OVER.)

STACY

Harry and Tanya are leaving, Matt,
and I want you to wish them
good-bye.

? why leave
Why?

HARRY

Pleasure to meet you, son.

MATT

You forgot your bag.

(MATT RUNS BACK IN THE WORKROOM AND GRABS THE BAG AND
BRINGS IT OUT TO HARRY.)

HARRY

I did forget it. Thank you very
much, Matt. I did forget it.
Well, good-bye, now.

} ? purpose ?

STACY

Goodbye. We'll see you next week.

(THEY EXIT WAVING. STACY TAKES MATT AND LIFTS HIM ONTO THE
INFORMATION BOOTH COUNTER.)

MATT

I like this place. Do you think
they like it here too?

STACY

I think once they get to know
their way around, I think they'll
like it a lot.

FADE